

IN THE THEATRICAL TRENCHES
BROADWAY AND ELSEWHERE

By F. C. SCHANG

SIR HERBERT TREE, the English actor-manager, whose death has been regretfully recorded during the past week, was perhaps more widely respected and admired in this country than any other English actor in recent years. This is because Sir Herbert was essentially an American. "He would have been born here," an intimate associate of his once remarked.

Tree had tremendous height, powerful shoulders and the rugged features of a backwoodsman. He was an excellent democrat, and was noticeably lacking in that aloofness held in esteem by countrymen of his standing. He was shrewd, kindly, resourceful, humorous, and had a simply unlimited amount of energy. He was the Thomas A. Edison of his profession.

It was only a year ago, at the age of sixty, that Sir Herbert spent several months in California doing a film of "Macbeth." All day long he would fight strenuous battles on the blasted heath, and at night he would pose for interiors beneath the purple arc light. He had only a short period in which to finish the picture, which necessitated a terrific pace. But Sir Herbert worked eighteen hours a day, and the picture was completed on the dot.

Returning to New York, his production of "Henry VIII" had been in rehearsal three weeks. The opening was one week off when Sir Herbert first stepped into his role. Worn out from his labors and travels, he, nevertheless, rehearsed all day and most of the night for the entire week. He supervised every detail of music, scenery, costumes, lighting, diction and ensemble. At midnight he would still have energy enough to stop a rehearsal to shift a colored pair of stockings from one side of the stage to the other for harmony's sake.

During this entire week Sir Herbert was being interviewed almost constantly by magazine writers and newspapermen. No matter how busy, or how weary, he never refused to see one and always had a live subject to discuss, a humorous story to relate, or a bright epigram to contribute. He understood the American attitude toward news,

and had an American actor's instinct for publicity.

Sir Herbert appeared at countless banquets, meetings, and was a ready and cheerful participant at all times. He could always be counted upon for a snatch of Shakespeare or a well-phrased plea for the Allied cause. He liked particularly to recite a certain speech of Falstaff as Hamlet would do it, and a certain speech of Hamlet as Falstaff would do it. Not infrequently, after his performance at night, he would rush in a taxicab to some hotel or theatre to take part in a charitable event. And there wasn't a dramatic society in town which had not been addressed by Sir Herbert Beerbohm Tree.

Tree will certainly figure prominently in the dramatic history of our time, as there have been few actors of his versatility. On one afternoon last April a year ago, he appeared in four characterizations from Shakespeare, Macbeth, Falstaff, Richard II and Malvolio, a most remarkable performance. Sir Herbert was a veritable chameleon. Alike in stage physique and in dramatic psychology, he could change with absolute completeness and absence of effort.

It was as a manager, however, that Tree most displayed his American characteristics. His notions of dramatic art were primitive in simplicity, his taste ran to the melodramatic (recall his production of "The Merchant of Venice"), he liked to put on "big" productions, and he was generally successful.

Losing Sir Herbert Tree, the stage loses an able leader, an indefatigable worker and a charming personality. In speeches which Sir Herbert delivered here on his last visit, he was fond of saying that Shakespeare was England's greatest ambassador to the United States. It is equally certain that Sir Herbert was one of the pleasantest and most acceptable ambassadors that England sent us in recent years.

Margaret Wycherly, who gives one of the season's best performances in "The 13th Chair," spent four weeks of last year on the Chautauque Circuit. "It was this way," said Miss Wycherly,

ly, who is English, but not the least accented about it. "I was loafing on my vacation when I received a hurry call from some English friends to help them out, as one of the company was ill. The play was 'The Merchant of Venice,' in which, curious as it may seem, a knife is responsible for some dramatic suspense, just as in 'The 13th Chair,' although, to be sure, it is not suspended as high.

"Playing Portia in a tent has its drawbacks. The adults all occupied the rear seats, the front rows being reserved for children. Everything would go along all right until the 'quality of mercy' speech, when, quite subconsciously, the children would begin to recite the lines with me. It was like a popular song on the vaudeville stage, where the audience joins in the chorus.



Anne Pennington, inimitable dancing star of the "Follies," from a sketch by Raphael Kirchner

"The tragic thing was that they all knew their lines so well that they made me nervous. For if I faltered for a moment they looked at me so reproachfully that I became panicky.

"We encountered a stage-struck

Newfoundland dog one night. He had been watching the performance intently with his youthful owner from one of the front seats. Finally, unable to control himself any longer, he ran on the stage and offered his services to Launcelot Gobbo. Gobbo stopped his speech long enough to persuade the dog that the stage was no place for him. Reluctantly the dog departed. But at the end of the performance he came around again to bid us farewell. We petted him and comforted him, and when we finally waved him goodbye he had apparently resigned himself to his fate. But I don't know. I have a feeling that dog is going to run away some day and ask Mr. Belasco for a job."

There may have been nothing in a name when William Shakespeare, the well known actor-manager, was a big man in the theatrical field, but our present day managers seem to think differently. No manager really amounts to anything these days unless he has a theatre or two named after him. In the fall the public will be greeted by three new theatres—the Selwyn, the Henry Miller and the Jack Norworth—adding to the already lengthy list of the Shubert, the Cort, the Morosco, the Cohan & Harris, the Belasco and Daly's.

Four theatres in town are named after actors—the Booth, the Garrick, the Maxine Elliott and the George M. Cohan.

An expert in heredity assures us that none of the theatres are ever influenced by their names; it's their environment that makes them or breaks them. Which leads up to interesting speculation regarding the names of the two new Shubert theatres—one in Forty-fourth Street and 't'other in Forty-fifth Street—which are to open in the fall, and are as yet unchristened. We suggest Shubert the Second and Shubert the Third.

A little group of Irish actors now in this country are making tentative plans for a series of special matinees to be given the coming season at one of the New York theatres. Plays taken from the repertoire of the Abbey Theatre, Dublin, will be given, and the matinees will be on days which will not interfere with the regular engagements of the players—Mondays, Tuesdays and Fridays, presumably. Prominent among those who are furthering this movement are J. M. Kerrigan, for eight years a member of the Abbey Theatre company and who is now a member of the cast supporting Laurette Taylor in "Out There," and Whitford Kane, more recently seen in "Hobson's Choice" and "Justice." If the plan goes through Miss Ethna Magee, of the Abbey company, will join the organization, and also, possibly, Sara Allgood, who will arrive in New York late this summer,

after a long season in Australia, where she played "Peg."

Miss Margery Maude has confided to all of her friends that her forthcoming marriage, an event which is scheduled to take place within the next two weeks, will mean her permanent retirement from the stage.

The sad news that Helen Westley will not be with the Washington Square Players next year is balanced by the good news that she has been engaged for "The Lasso," the new play by Victor Mapes.

This is a true likeness of Eddie the Cantor, blackfaced comedian of the "Follies," as his good friend and talented colleague W. C. Fields, the tennis expert, has sketched him between rallies.

Mr. Cantor spends most of his time



off the stage practising a song entitled "Minnie the Mermaid Under the Sea," while Mr. Fields is animating Will Rogers's jokes for the movies.

Advices from San Francisco state that Henry Miller and his associate players have been appearing in a new Galsworthy play, entitled "A Bit o' Love." The principal role was essayed by O. P. Heggie, who will be prominently featured in the play, if the Western presentation gives any encouragement for a pretentious production later. "Anthony in Wonderland," the play in which Charles Hawtrey has been successfully appearing in London, will be the next piece to be presented in California by Mr. Miller. There is but little question that the last named piece will eventually reach Broadway.

NOW ON THE BOARDS

DRAMA	
FORTY-EIGHTH STREET	"The 13th Chair"
PLAYHOUSE	"The Man Who Came Back"
COMEDY	
GAIETY	"Turn to the Right"
MUSICAL	
NEW AMSTERDAM	"The Ziegfeld Follies"
COHAN & HARRIS	"Hitchy-Koo"
WINTER GARDEN	"The Passing Show of 1917"
NEW AMSTERDAM ROOF	"Eleven-thirty Frolic"
PRINCESS	"Oh, Boy!"

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Store Opens 9 A. M. Closes 5 P. M. Daily. Private Subway Entrance, Hoyt Street.

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It provides a large quantity—and variety—of Rugs from probably the most celebrated mill in America.

We hold the Sale a week later than usual, because, owing to freight delays, some of the shipments did not reach us on time and we would not offer an incomplete assortment for the sake of merely holding a sale.

But we make up for the delay by prices that are lowest in New York, variety and desirability of the Rugs considered.

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186 "Cross-Joined" 9x12 Ft. Whittall Rugs

These Rugs came to us directly from the Whittall mill. They consist of the sample sections from which the salesmen take their orders (instead of carrying about the full Rugs). When patterns are dropped, these sections are matched and joined into 9x12 ft. Rugs, which, with the exception of a cross-seam, are just like the regular 9x12 ft. Rugs. But there is a vast difference in the price. These Cross-Joined Rugs are offered for 33 1-3 per cent less than the usual prices for the regularly made Whittall Rugs and they will afford you all of the furnishing and wearing qualities of the regularly made rugs.

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35	Anglo-Indian Wiltons	\$47.50	6	Peerless Body Brussels	\$25.00
49	Royal Worcester Wiltons	\$39.50	3	Durham Wiltons	\$47.50

500 Whittall Rugs, All Perfect, Discontinued Patterns, at Less Than Regular

Small and Medium Sizes			Room Size Anglo-Persians		
	Regularly	At		Regularly	At
Anglo-Persians, 27x54 in.	\$8.50	\$5.50	4 1/2 x 7 1/2 ft.	\$28.25	\$21.50
Anglo-Indians, 27x54 in.	7.25	5.50	6 x 9 ft.	50.75	39.50
Royal Worcester, 27x54 in.	6.50	4.75	10 1/2 x 13 1/2 ft.	74.75	58.50
Tepzac, 27x54 in.	5.25	4.25	8 1/2 x 10 1/2 ft.	82.50	66.50
Anglo-Persian, 36x63 in.	13.75	10.00	9 x 12 ft.		

200 of the Famous Hartford Saxony Rugs in Discontinued Patterns at Less Than Regular Prices

27x54 in., regularly \$8, at \$5.75.	4 1/2 x 7 1/2 ft., reg. \$28.50, at \$19.50.	9x12 ft., regularly \$75, at \$59.50.
36x36 in., regularly \$6.95, at \$5.00.	6x9 ft., regularly \$47, at \$35.00.	9x15 ft., regularly \$97, at \$75.00.
36x36 in., regularly \$12, at \$8.50.	8 1/2 x 10 1/2 ft., reg. \$70, at \$50.00.	10 1/2 x 13 1/2 ft., reg. \$110, at \$85.00.
		11 1/2 x 15 ft., reg. \$123, at \$95.00.

Third Floor, East Building.

Misses' \$9.98 to \$12.50
Lovely Summer Dresses at \$7.50

Most unusual little Dresses at this price, secured in a maker's mid-Summer stock clearing. Flowered voiles and summery-looking effects in one-color tinted voiles. Made with deeply tucked full skirts and pretty collars. Also smart Shantung coat Dresses with pleated skirts and scarf tie. Sizes 14, 16, 18, also 13, 15, 17.

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In pique, gabardine and novelty cottons.

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Those in which size ranges are broken.

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A complete size range.

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\$1.89 Navy Blue French Serge, \$1.39 Yd.

54 inches wide. Rich shades of navy blue. Firmly woven, all-wool grade.

98c. to \$1.39 Silverbloom Dress Fabrics, 68c. Yd.

54 inches wide. Mixture of mohair and cotton. As cool as it is charming. In stripes of varying widths in soft color combinations.

79c. Navy Blue Sicilian, 59c. Yd.

50 inches wide, firmly woven and has lustrous finish.

\$1.25 Black Mohair Brilliantine, 98c. Yd.

43 inches wide.

\$1.75 Black French Serge, \$1.29 Yd.

48 inches wide.

\$1.49 Black Voile, 98c. Yd.

54 inches wide.

79c. Black Mohair, 59c. Yd.

Street floor, Livingston street, West Building.

27 Styles in Women's White Skirts at 98c

Picture in your mind this wide number of interesting styles to choose from, in gabardine, cordeline, repp, linen; white and sports-striped and sports-patterned.

Each Skirt as good as any that might be found at \$1.25 and \$1.50.

Velvet Corduroy Skirts at \$2.75

Remarkable! One style in narrow wale, big-buttoning down the front. Another in wide wale, with belt through loops.

An Extraordinary Group of Skirts at \$3.25

Including Skirts of "Printess" make. Novelty striped gabardines and cordelines.

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Suits that are equal in every way to those we sold two weeks ago at the same price.

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Made of linen, crash, repp, galatea, kiddie cloth and madras.

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These are summer Blouses, made of fine batistes and voiles, beautifully trimmed with fine laces, with panels of embroidery, with the newest styles of collars, some with jabots, all smart, every one fresh, crisp, new, adorably smart.

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Second Floor.

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VALUES UNMATCHED mark this offering of fine white tricot silk Gloves in the popular two-clasp style at 50c. a pair. All have Paris point backs, self color, with double finger tips.

Note particularly the finish of these Gloves as well as the generous design.

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BRILLIANT, LUSTROUS and above all things, in the height of fashion, this offering of half silk Pongee at 59c. a yard can result in but one decision in the mind of the woman who wishes to be well dressed and at the same time conserve her purse.

For Pongees are fashionable, and half silk Pongees at 59c.—when they are such Pongees as these—are fine expressions of the season's styles; 35 inches wide.

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\$1.50, \$2, \$3, \$4 for Values \$2.50 to \$7

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Covers of the finer grades of American taffeta. About half the frames are the India Gem Suit Case style, with men's and women's handles.

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A mixed lot of particularly handsome Umbrellas, covers of the best grades of yarn-dyed union taffeta; all silk taffeta in black and colors; fancy striped and plain silks; beautiful quality taffeta with very wide pale borders. In all the wanted sun and rain colors. All have sports loop handles.

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